



COLUMBIA LIBRARY COLUMNS

MAY 1969

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VOLUME XVIII, NUMBER 3

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Columbia Library Columns

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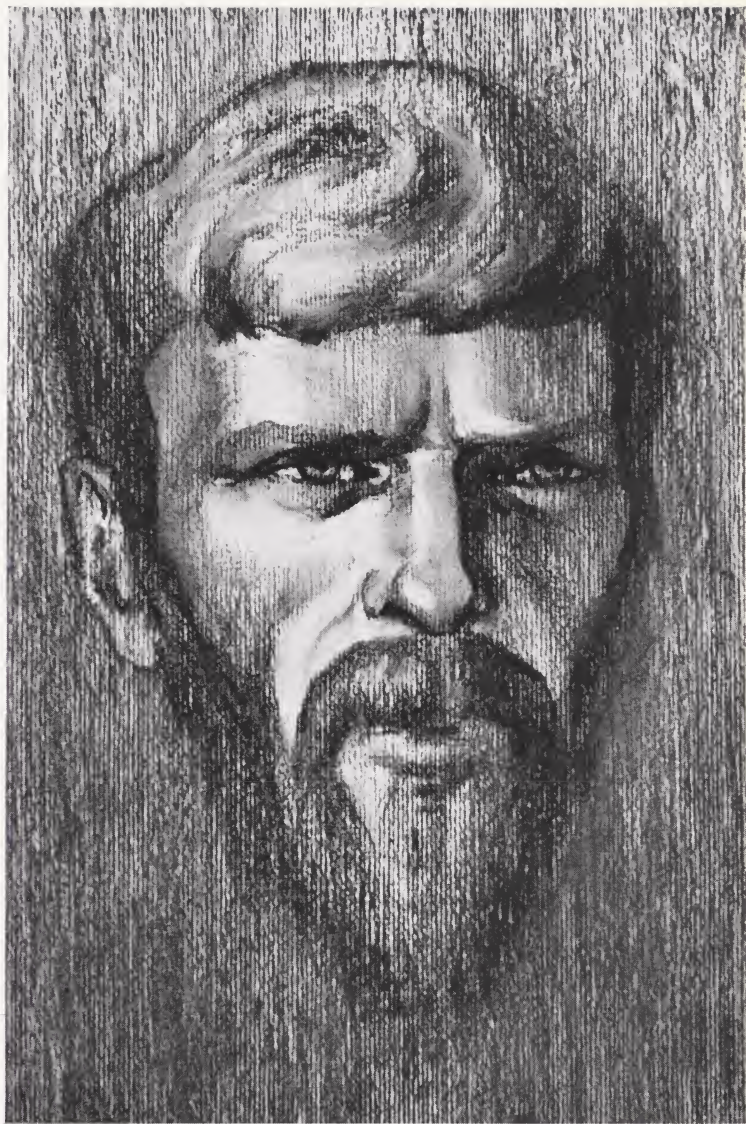
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Activities of the Friends

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D. H. LAWRENCE

Charcoal portrait drawn in Taormina, Sicily, by Jan Juta in 1920



COLUMBIA LIBRARY COLUMNS



Portrait in Shadow: D. H. Lawrence

JAN JUTA

I REMEMBER we were sitting on the terrace in the afterglow of the sunset. Below us the almond trees in scented profusion flowed down the slopes of the mountain to the darkening sea—the blue Mediterranean that washes the shores of Sicily; while above us, high under Heaven, floated the icy peak of Mount Etna, the “paradox of smoking snow,” with her tall plume of smoke curling a while question mark into the ether. I knew the moment had come to which I had made up my mind—the moment I had rather avoided—when I would broach the subject of painting a portrait of my host. He had rented the lonely farmhouse where we were, not only as a safe retreat from the society of a world which did not usually receive him kindly, but also because he knew that to fulfill his own way of life he must live apart and out of the usual pattern. And there among the Old World trees and neglected garden terraces, set on the outskirts of the town of Taormina, he felt he had found a haven.

I had wanted to paint his portrait ever since we had met. For not only did his appearance interest me, but his individuality so intrigued me that I longed to try to capture in paint the enigma of

Reprinted from Edward Nehls's *D. H. Lawrence: a Composite Biography* (Madison, University of Wisconsin Press, 1958), with permission. The ending has been adapted by the author.

his character. I had not known him for long, though our friendship had grown very naturally out of a kindly interest on his part, and an inquisitive admiration on mine. I was still an unknown art student studying in Rome, and of no importance among the noted friends who had formed a rather closed circle around their "prophet." So I was hesitant to ask this favor of him, though from the first moment of our meeting I had fallen under the spell of his extraordinary personality—this much criticized, admired, tortured crusader who was David Herbert Lawrence. He affected people like that. They felt either fascinated or repelled; some grew to resent him, others remained forever faithful to the idea he represented to them. And even those who suffered under the whip lash of his tongue were held, often unwillingly hypnotised by the "other worldliness" the man projected.

I had read every word he had published up to that time and, though we had few friends in common, I had heard the many contradictory opinions about him that circulated through the artistic circles of London and Paris. Some said he was so "queer," so "ill-mannered," a "revolutionary," "a genius with a perverted mind," all the varied ideas trickling from the pens of the critics, who either acclaimed or abused him, to the intellectuals of Bloomsbury. I had listened to them all, fascinated by this complex individual, and I remembered them in a flash as I met him, small, sparse, red bearded and shy, and faced his hypnotic grey-blue eyes for the first time. He was not what I had expected; for together with the criticisms had come a somewhat garbled story of his life, and I had pictured him in my mind to suit the story. I remembered he was the son of a miner, born somewhere in Nottingham, England, in very humble circumstances; that he had won several scholarships with ease and become a school teacher, and then, prompted by a girl he loved, had evolved as the writer who had startled the world of literary criticism by his extraordinary novels and even stranger poems. Then there had come his great romance with the wife of one of his professors, a German lady of breeding, Frieda von Richthofen, the

daughter of a onetime Governor of Alsace Lorraine, a "big, gushing blonde" as her critics described her. People said it had all been very dramatic, the courtship and the divorce, for Frieda was much older than Lawrence, had three children when they met, and was perfectly content in her established, bourgeois world. When suddenly had come along this strange Galahad, this odd determined man with no money, but more important, a sort of mission, a man with a vision who swept her completely off her well-set feet.

As I looked at him, he did not strike me as the sort of man to have done that, but I could not estimate his power then, and I had not yet met Frieda. As I talked to him I kept wondering why he meant so many different things to different people. Now I think I understand. At that time I was mainly aware of being in the presence of something I could not define, let us call it a force, something powerful, yet disciplined, nervous and alive as a flame, a piercing, upward-sweeping flame. And yet his voice belied that force; a strange voice he had, and a little laugh, almost a cackle that left me puzzled. "You must meet my wife," he said; and there was Frieda, with a large smile, green eyed and handsome, a German mother-type full of conscious womanhood.

"Oh, we know about *you*," she said enthusiastically. "Our friends have told us *much*. You will come and see us *soon*?" She emphasized odd words with a full rounded accent.

And thus it had all begun.

I often went to the "Fontana Vecchia"—the old fountain, as their house was called. It suited Lawrence perfectly, for it was simple, almost primitive, set among fruit trees and ancient twisted olives at the end of a narrow pathway, remote and secluded. The garden is so perfectly pictured in Lawrence's own words, when describing his departure for Sardinia in the travel book which I illustrated for him. He wrote:

Very dark under the great carob tree as we go down the steps. Dark still the garden. Scent of mimosa and then of jasmine. The lovely mimosa still invisible. Dark the stony path. The goat whinnies out of

her shed. The broken roman tomb which lolls right over the garden track does not fall on me as I slip under its massive tilt. Ah, dark garden, dark garden, with your olives and your wine, your medlars and mulberries and many almond trees, your steep terraces ledged high up above the sea, I am leaving you, slinking out.

When he showed me around the garden he said: "Only people who really like us will ever bother to come here. It's not smart, thank God, not smart enough for all those pretentious, half baked neurotics."

His devastating criticism of the people in the town used to anger me, but instinctively I knew he was right—deep down, perfectly right. It is understandable that I was not encouraged to seek him out, conscious as I was of my own inadequacy from his point of view. Yet when I did go, it was always a wonderful experience, and I gradually grew to understand him better. Everything became an experience with Lawrence. There was always something new, some fresh illumination on a thousand different things, some surprising bit of knowledge for one to think about and absorb, and after talking to him it was as though the blind of a new window onto life had suddenly been raised, and everything outside appeared quite different, for one saw the world and one's own self magnified in terrifying clarity. His mind was always sensitive and aware of life in a way that was unlike any other I have ever met; for realising that vision is of the mind and not of the eye, he had so disciplined his senses that out of his ordered inner-being his vision became prophetic. He had agreed to sit for me, though I was not sure just how or in what mood I wanted to depict him. But on the day we were to begin I found him in a strange state of mind, nervous and irritable.

"It's no good, Giannino," he said. "I'm so furious I couldn't possibly sit still, and if I tried, I know you would paint me scarlet all over. Let's go for a walk instead, shall we?"

The walks I took with him remain among my most happy memories of our friendship. For then he was at his best, away and at

one with the world of nature to which he was so deeply attached. There were few plants he did not recognise, no flower he did not stoop to examine and appreciate. He would tell me botanically of its structure, describe its habitat, and then would follow an anecdote or a legend connected with it, perhaps from Greece or Egypt; or it might be that he knew its homeopathic values and its uses to the ancients. But always one learnt from his amazing store of knowledge.

That day I felt he was closed in, cut off from any contact, coiled up within himself in anger. I did not ask what the matter was, for as we walked along the little mountain path that led up behind the town he started to tell me.

"It's Magnus,* worrying me again; how he has the nerve to write to me again for money when of course he is staying at the best hotel, spending the borrowed cash we have all given him . . ."

"You forget I don't know anything about Magnus," I reminded him. "I've only heard you speak of him."

"Well, he is a poor, pathetic, little damned soul. *Finito*, I can tell you. And now he throws his 'memoirs' at me and, believe me, I am to write a foreword to them AND get them published for him. . . . Oh, I could kill him, for he makes my bowels boil with fury. . . ."

"Why do you have to worry about him? From what I have gathered you have surely done enough for him."

"I don't know, except that I suppose I am a fool and fall for all his sob stuff, because actually I hate everything he represents. . . ."

* Maurice Magnus's *Memoirs of the Foreign Legion* (by "M.M.") was published posthumously in 1924.



JAN JUTA

In 1920 at the time of drawing D.H.L.'s portrait

I did not know the story of Magnus until much later, nor did I fully realise how Lawrence, half willingly it seemed to me, had been victimized by this friend of Norman Douglas. The whole dispute between Lawrence and Douglas on the subject of Magnus is now ancient history. Their literary sword play will stand among the most brilliantly written arguments in contemporary writing, and among the best polemics either of these two famous authors ever produced.

For Lawrence's sake I became involved in the Magnus affair more than I ever wished to be, but only one incident connected with it need be recorded. Later, Lawrence gave me the famous memoirs to read and criticise, asking me if I could suggest any publisher of my acquaintance who might be interested in producing it. I told him I felt sure no publisher would touch it in its then existing form, but I did mention my interest in some of the writing, particularly the delineation of a certain character who played a leading role in the whole, strange story of the Foreign Legion. Many years later I was a guest in the house of a well-known French authoress, and to my surprise saw a copy of the memoirs lying on her table—though I knew it had eventually been published in an expurgated form, thanks to Lawrence and the famous foreword. I mentioned that I had read the manuscript in its original state and talked of how impressed I had been by the description of the principle character, remembering every detail of his complex personality.

"Say no more, *mon cher*," my hostess interrupted, "for I now have the great pleasure of introducing you to him," as Colonel X, tall grey-haired and distinguished, walked into the room. I need hardly add that I was dumbfounded, never having expected to meet him in the flesh. He seemed quite unlike the character in the book, however, and, though taken off guard, I naturally never mentioned my acquaintance with the unfortunate author of the memoirs.

But I remember vividly the evening on the terrace at Taormina

for other reasons than the question of the portrait. I had joined the Lawrences after a tea party given to discuss the raising of funds for the Church in the town.

All of the colony, British and foreign alike, had been invited to the villa of Sir Alexander Nelson-Hood, commonly known as the "Duca." For he had inherited the title of Duca di Bronte, whose ancient castle and domain called "Maniacci," set on the rugged slopes of Mount Etna, had been presented together with the title to his ancestor, Lord Nelson, by a Sicily grateful for his many services rendered.

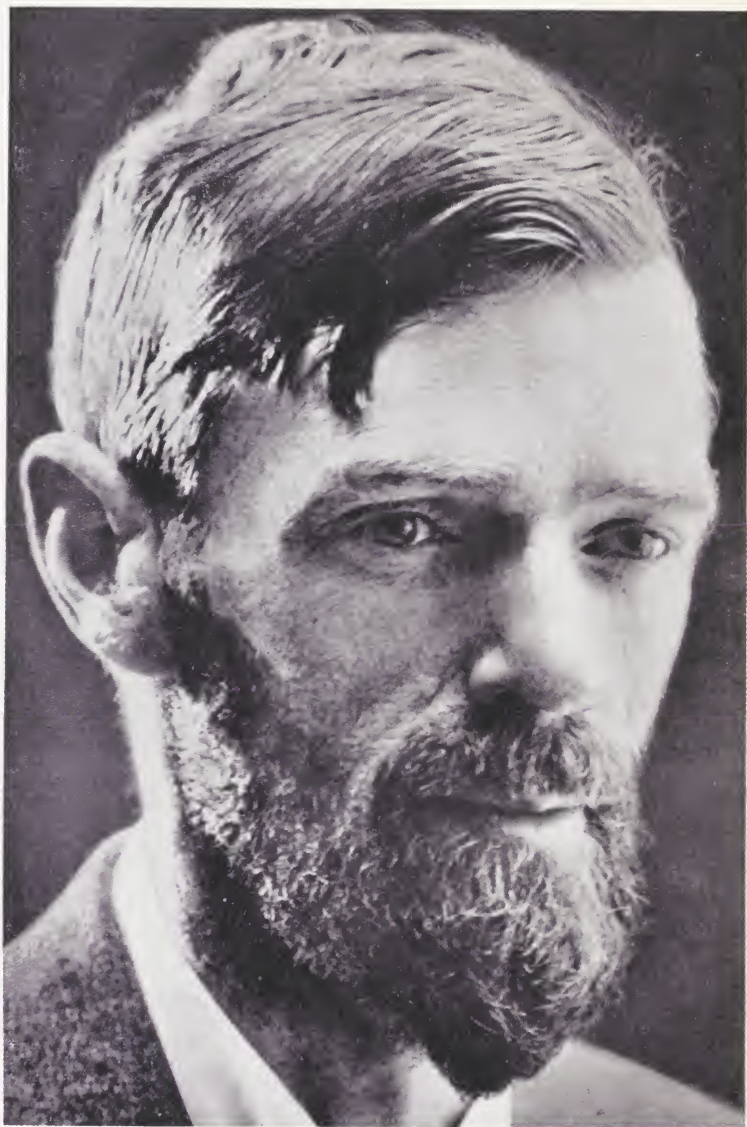


MAURICE MAGNUS

The Duca, aged from long service in the royal household of Queen Alexandra of England, lived in a modernised villa on the slopes of the town with his sister, Mrs. Evans, who patterned her every gesture, as well as her coiffure, on the "dear Queen," whose beauty she did not, unfortunately, share.

An American friend of Norman Douglas

Everybody came to tea except the much-expected Lawrences. There was the Dutch lady, who lived in a studio and had enjoyed a classical art education, but who was genuinely terrified of Lawrence and his ideas on art; the English lady in a large picture hat and flowing black "bombazine" dress, who upheld the Church of England in more ways than one, and each Sunday at eleven o'clock noted everyone who did not attend the service; the American painter and his friend, who gave lavish parties in their luxurious house where everyone gossiped and drank far too much; the Ger-



LAWRENCE AS SEEN BY THE PHOTOGRAPHER

The portrait was made in 1929 when D.H.L. was 44 years old



LAWRENCE AS SEEN BY HIMSELF

This sketch was drawn in 1929

man photographer, whose doubtful morals caused whispered reports at every street corner because his pictures were only shown to "special" friends; and among the varied group a little lady, Mary Cannan, who had once been the quite famous wife of Sir James Barrie, but whose later romantic attachment to Gilbert Cannan, a rising literary star, had left her somewhat disillusioned, though still attractive, and conscious always of her feminine charms. She was the one real friend of the Lawrences at the party, for she had known them from the beginning, and despite flashes of violent jealousy from Frieda, had encouraged and helped D.H. from a sincere admiration for his genius.

We waited anxiously for Lawrence to appear, each in his own way prepared for the unexpected which one usually got from talking to him. But he never came, perhaps wisely; and the Duca, rather hurt by this lack of consideration he felt was his due, retired behind a barrage of Victorian invectives against this "queer-mannered fellow," who was from his point of view "just as well out of our picture." Mrs. Evans was "more than relieved" she told me as she smoothed out her latest piece of embroidery.

"I can't talk to him at all," she confided to me. "He makes me so uncomfortable! His beard, too, is so very red isn't it? . . . And his wife reminds me too much of my early visits to the Kaiser's court, and all those gross Germans" . . .

How we laughed, when later I tactfully described the party to the Lawrences, as we sat looking out onto the sunset sea.

"Be careful, Gianni Schicchi," Lawrence admonished me with a nickname, "they will kill you yet. They are all dead, remember, and they don't want anyone to live . . . not really live. Be careful, or they will get you, and they are filled with nothing but pretensions and compromise, nothing real, all sawdust in boiled shirts."

I felt that he was probably right, for his eye saw right through to the core of people; hence their discomfort, and his disillusion at finding them so often full of the things he despised.

"But don't you give in," he went on, "or ever give up. We've got to be game right to the very end."

This from a man who even then, though I did not realise it, was slowly, gradually, dying of tuberculosis; a fighter who was indeed game to his last breath, determined not to yield his body any more than his principles to the attacks of the enemy.

I thought of his unusual type of courage as I watched him moving quietly, rhythmically clearing away the plates and filling our glasses with the *vino rosso* I had brought as a contribution to the feast. For he did everything in a sort of easy rhythm with the orderly neatness of the disciplined artist, from chopping wood to cooking the spaghetti, while in between writing copious letters to his far-flung friends, and re-writing for the third or fourth time his latest novel. Frieda watched him also, watched him doing most of the work, smiling securely, preparing her armour for her next attack on the defenses of this elusive man, her husband. For I soon discovered that even she who loved him, disturbed by his continual fight against the world which he waged in order to stick to his principles, was not prepared to let him thus elude her. He admired the fighting spirit in her, but he was confident he could always beat her down. And there were scenes of cold anger and floods of tears which gave rise to the rumour that they were not happy together. It was not true, for they were amazingly happy through every sort of difficulty, welded in a way most people could not understand. But Lawrence's unwillingness to compromise or break faith with the truth of himself somehow roused even his wife to a sort of jealousy.

I came to understand this better when they both came to visit me one summer, in a little house I shared with friends in the small hill town of Anticoli Corrado. This village, perched high on the mountains crouching along the valley of the Anio beyond Tivoli, had become an artists' colony, for most of the models working for the artists and students in the Via Margutta in Rome came from that area. All winter and spring they worked in Rome, but re-

turned home for the long, hot summer. The artists began to follow them so as to continue working through the summer. By the time I joined the colony, it consisted of a fascinating collection of international artists of all kinds—composers, writers, and musicians, as well as painters and sculptors. They all had discovered the charm and quiet seclusion of this peasant village.

Lawrence and Frieda were enchanted, and I quickly realised it was just the sort of place they enjoyed.

"These people are *so* polite," said Frieda, after her visit to the village. "They look *so* distinguished, *so* well born."

"They are," I told her, "for they are descended from the Saracens who settled in several strongholds among these mountains."

D.H.L. and I went for long walks across the valley, where once three artificial lakes had been built in the gorge of the river Anio, on the banks of which Nero had constructed a villa, long since vanished. Above the area we discovered the village of Subiaco, famous as the first monastic settlement started by Saint Benedict who had escaped from the evils of Rome to hide himself in a cave on the mountainside. Here after years of prayer and denial spent in the cave, known as the "Sacro Speco," he had initiated his great "Rule" for the Order of the Benedictines.

Lawrence, the prophet, half pagan, half priest steeped in the mysteries of his own special faith, was fascinated by the whole dramatic story of Saint Benedict, about whom he knew only a little more than I did. As always he was caught in the strange duality of his nature—that later he began to call "polarity"—which at once admired passionately the dedication of the Saint, but secretly scorned the purpose and object of his dedication. He acclaimed God, over all, everywhere, in himself assuredly, but he feared Christ, though I never quite understood the reason why.

The Lawrences met all my friends, and we had pleasure filled evenings in untidy studios, with D.H. happy on the local *vino rosso*, listening to someone singing to self-accompaniment on the guitar or talking to some painter hypnotised by this surprising, un-

expected man speaking about "freedom," or "another way of thinking." As I learnt from Lawrence and questioned more, I began to appreciate the rare, pure innocence of his heart which added so much more to the weight of his cross than to his happiness. For



ANTICOLI CORRADO

A hill town east of Rome, where the Lawrences and Jan Juta visited the artists' colony.

he was aware of his pilgrimage, aware of his aloneness, and of the enmity his ideas engendered. And he longed to find the company of a few others who would go along with him, fight with him, believe as he did and live the truth he lived. But he could not

find them though he never ceased to search. I can still hear his cry of almost desperate longing, as we sat for the last time on the terrace of the "Fontana Vecchia," his eyes straining over the sea to catch a glimpse of what he sought beyond the dark coast of Calabria. "Why, oh, why can't we find a little ship and sail away to an island, a Greek island perhaps, or somewhere remote where we can start afresh and build a new way of life?"

It was one of many such expressed longings I heard from him. But I was one of those who failed him; for though I believed then in his ideal, I was not prepared to leave everything—my hopes, my future—and go. One by one most of his friends failed to respond to his appeal, and he was left to live it alone with Frieda, and to die in the effort, a savage messiah with a message no one seemed to want.

And it was at that moment that I knew this was the Lawrence I would try to portray. For this was a basic aspect of his whole character, this seeker-after-a-new-way, not the brilliant, sometimes mischievous revolutionary, upsetting the pattern of life in his effort to point the way, but the Lawrence with a vision in his eyes of a world of beauty, where in awful majesty the truth would reign.

The Role of the Midwife: A Sixteenth Century Obstetric Text

HAROLD SPEERT



Jobst Amman

A far cry from modern standards was the obstetrics of the 16th century. Undreamed of then were asepsis and anesthesia, to say nothing of blood replacement and antibiotics. Reserved to females by tradition was the role of birth helper, or midwife, a calling considered unsuitable for men. Midwives of that era received little or no education; most were careless, dirty, meddling, superstitious, inebriate.

Training for midwives had been instituted by Hippocrates, in the 5th century B.C., but for several centuries thereafter efforts to elevate their standards were sporadic and ineffectual. The large majority remained ignorant of the simple principles of obstetrics. Formal regulation of midwives was begun in England in the 16th century, but during this and the ensuing hundred years the main and often the only qualification certified by the license was the good character of the recipient.

The first written guide for midwives was produced in the 2nd century by Soranus (98-138 A.D.), the leading Greek authority on obstetrics and gynecology during the reign of the emperors Trajan and Hadrian. Written in Greek, this treatise included chapters on the female anatomy, menstruation, fertility, signs of pregnancy, antepartum care, labor, the obstetric chair, the newborn, amenorrhea, dysmenorrhea, uterine hemorrhage, and the vaginal

speculum. Soranus's work served as the basis for Moschion's 6th-century Latin manuscript, essentially a translation from the Greek, illustrated similarly with drawings of the female genitalia and of the fetal positions in the uterus. Nothing significant was added to obstetric teaching until the invention of printing from movable type, in the mid-15th century. Thereafter, as never before, multiple copies could be produced easily. During the 16th century the textbook replaced the manuscript as an instrument of record and teaching.

Two obstetric pamphlets had been printed in the late 15th century: one in Latin, the *Secreta mulierum* of Albertus Magnus (1476); and one in German, *Buechlein der Schwangeren Frauen* by Ortolff von Bayerland (1495).

In 1513, for the first time, an obstetric textbook was published in the vernacular, which could be understood by all who could read, in contrast to the previous treatises of Soranus and Moschion, in Greek and Latin, which were beyond the comprehension of even the few literate midwives. *Der Swangern Frauen und Hebammen Rosengarten*, popularly known as "The Rosengarten," by Eucharius Rösslin, appeared in three German editions in its first year of publication, each with distinctive frontispiece. It promptly became a best seller, and was soon translated into English, French, Spanish, Italian, Dutch, Polish, Czech, and Latin. Rösslin, whose name appears in various spellings—Röslin, Roeslin, Roesslin, and the Latin version, Rhodion—had worked as an apothecary in Freiburg im Breisgau during the years 1493–1498, then became a physician in Worms, later in Frankfurt-am-Main. Whether he ever practiced obstetrics is not known; but he assiduously studied the writings of the ancients, restated much of the obstetric teaching of Soranus, and employed an artist, Erhardt Schoen, to redraw the figures of the fetus in the uterus from the manuscripts of Soranus and Moschion. From Schoen's drawings were produced the earliest obstetric figures printed from wooden blocks.

The Latin translation of "The Rosengarten," published by

Rösslin's son in 1532 under the title of *De partu hominis*, served as the forerunner to *De conceptu et generatione hominis*, an improved Latin text, published in 1554 by Jacob Rueff (1500-1558), surgeon and obstetrician in Zürich. Notable was the posthumous 1580 edition of the latter work, produced by the publishing house of Sigismund Feyerabend in Frankfurt-am-Main, which was illustrated by Jobst (or Jost) Amman (1539-1591) and which included a section on the care of the newborn. Amman, born in Zürich, spent most of his adult life in Nuremberg, where he achieved renown as an etcher, engraver, and painter, and came to be regarded as one of the foremost artists of the German Renaissance. His association with Feyerabend led to a significant elevation in the standards of book illustration. Among Amman's woodcuts and engravings for Rueff's text were anatomical drawings (based on those of Vesalius), figures of the developing ovum, the lying-in chamber, a birth scene, maternity garb, obstetric instruments, the birth chair, and monsters, as well as improved illustrations of the positions of the fetus in the uterus.

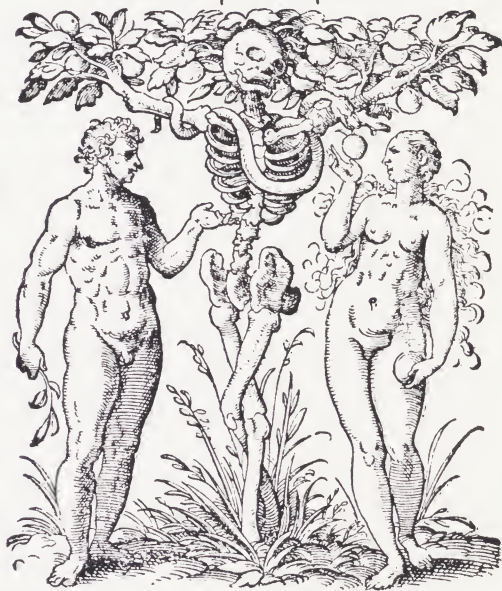
A German translation of Rueff's *De conceptu*, published in Frankfurt in 1588 under the title of *Hebammen Buch*, or midwives' book, has recently been presented to the Columbia University Medical Library by Mrs. Esther Sands Hocker, Mrs. Josephine Sands Marston, Mrs. Dorothy Sands Beers, and Mrs. Evelyn Sturm, descendants and heirs of three generations of physicians, all alumni of the College of Physicians and Surgeons.

Two hundred sixty-four pages (the last few of which are mis-numbered) bound in limp vellum, the *Hebammen Buch* is divided into seven chapters or "books." The first "book" deals with embryology; the second with female anatomy; the third with labor and birth; the fourth with abnormal fetal positions and difficult labor; the fifth with abortions, monsters, and infertility; the sixth with infertility, suppression of the menses, and prescriptions for their cure; and the seventh with pediatric care. The final few pages

continued on page 30

**Das erst Buch d'isestrost
büchleins / den Hebammen vnd Schwangern
Frauwen diensilich/ wir di lehren vnd sagen von den
Weib vnd Manns Samen/auch von derselben Ent-
pfengnuß vnd Geburt in gemein/wirt iß
halten VI. Capitel.**

Das erste Capitel.



Von den wunderbarlichen vnd natürlichen vsprüngen / herkoms-
men / krafft vnd Wirkung aller gemeiner Samen der Erden / Ins-
sonders aber von den Weibs vnd Manns Samen/wie sich dieselben
einander vergleichen / vnd miteinander verwandlen / auch was der
selbig sey/worauffer erwachse/ vnd was darauß werde.

A

Zu gleichers

Literal translation of text on facing page

The first section of this little book / for midwives and expectant mothers / will teach and tell you about woman and the sperm of man / also of conception and birth in general / It will contain 6 chapters. The first chapter.

About the miraculous and natural beginning / origin / vigor and effect of all seeds on this earth / especially about the woman and man's sperm / how they get together / how they change / and what it is / out of which he grows / and the effect of it.

Biblical quotation as caption. Now the serpent was more subtil than any beast of the field which the Lord God had made. And he said unto the woman, Yea, hath God said, Ye shall not eat of any tree of the garden? And the woman said unto the serpent, of the fruit of the trees of the garden we may eat: but of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it, neither shall ye touch it, lest ye die.

And the serpent said unto the woman, Ye shall surely not die: for God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as God, knowing good and evil. . . . she took of the fruit thereof, and did eat; and she gave also unto her husband with her, and he did eat.

Genesis 3: 1-6.

Das dritte Buch / wirdt
engentlich vnd klar alle Handwircfung / auch
das Ampt der Hebammen lehren / vnd ihnen anzeigen die
Zufälle / Irrungen vnd Mißbräuche / so mit liederlicher Ober-
sehung sich darinnen zutragen / Wirde
haben sechs Capitel.

Das erste Capitel.



Wird die rechte Zeit vnd Geburtstund anzeigen / auch was die rechte
Kindswche seyen / wie man die wissen / erkennen vnd erlernen sol.
Zu dem / welches die rechte natürliche Geburt sey / wie die vollkommen-
lich werden vnd geschehen müsse.

G

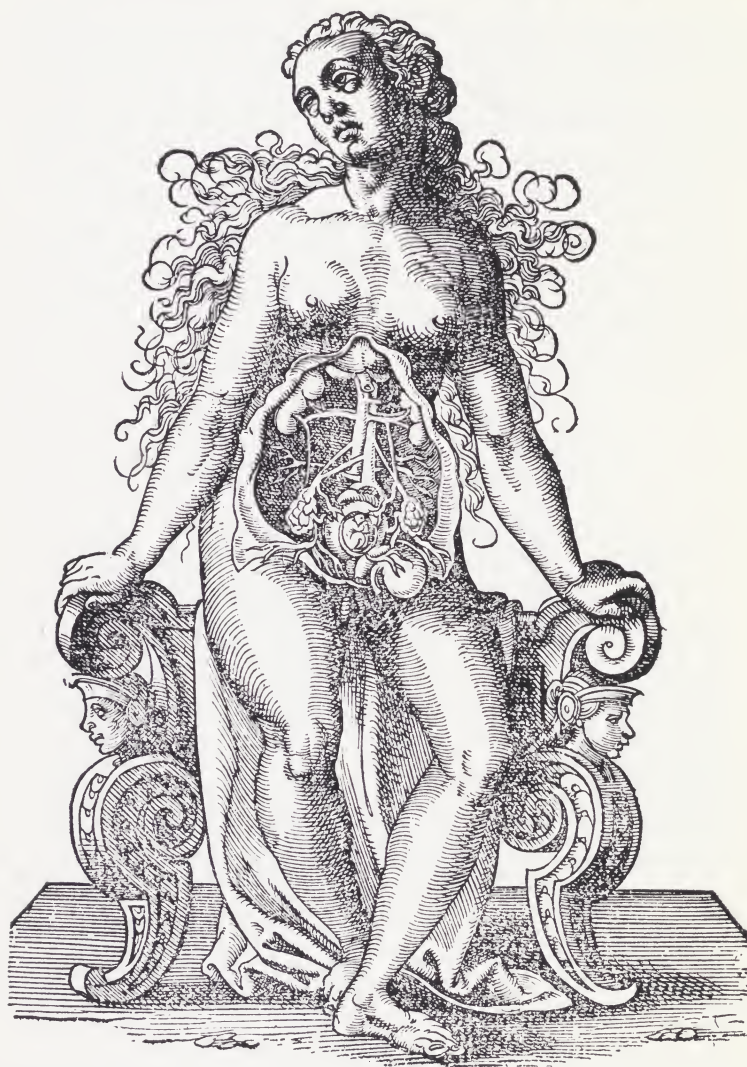
So bald

Literal translation of text on facing page

About the profession of midwives. The third book / will show explicitly and clearly what to do / also how to learn the profession of midwifery / and will show the accidents / which can escape notice because of carelessness / It will have six chapters. The first chapter . . .

Will show the right time and hour of birth / also how to recognize if a woman is really in labor / how one can know, recognize and learn that. Also / what is the right and natural kind of giving birth / how this happens and how this should come about.

Author's caption. The midwife, on the right, instructs the expectant mother, clad in maternity garb of the era.



Literal translation of text on facing page

The interior of a woman's body

Author's caption. Woodcut from the same book, showing the female in early pregnancy. Modified from a drawing in Vesalius's *De humani corporis fabrica*, 1543, this figure reveals the fetus through a window cut from the uterus, flanked by disproportionately large ovaries.

Genes. am 3. Capitel.

Vnd zum Weib sprach Gott der HERR: ich wil dir Schmerzen schaffen/ weñ du schwanger wirst/ Du solst mit Schmerzen deine Kins



der gebären/ vnd dein Will sol deinem Mann vnterworffen seyn/ vnd er sol dein Herr seyn.

Das erz

Literal translation of text on facing page

Genesis Chapter 3. And God said to woman: I will cause you to have pain when you become pregnant and you shall give birth with pain and you shall submit to the will of your husband and he will rule you.

Author's caption. Birth scene from Rueff's book for midwives. The parturient is seated on the birth chair, beside her four-poster bed, with the midwife on a low stool before her, and an attendant on either side. A tub of water and pitcher are in readiness for the infant's bath, and a table is set for the postpartum repast. In the background an astrologer contemplates the moon and stars and, with the aid of a compass, forecasts the newborn's horoscope.

HebammenBuch/

Woraus man alle Krankheit des

Weiblichen Geschlechts erlernen/ welcher-
ley gestalt der Mensch in Mutter Leib empfangen / zu-
nimmt vund geboren wirdt / Auch wie man allerley Krankheit / die
sich leichtlich mit den Kindbetterin zutragen/ mit köstlicher Argeney vor-
kommen vund helfen könne. Alles außeygentlicher Erfahrung des
weitberühmpten Jacob Rüffen/ Stattarges zu Zürich/
vor dieser zeit an Tag geben.

Zugendt aber von newem gebessert/ mit schönen Figuren gezieret
Sampt einem nützlichen Anhang/ von Cur vund Pfllegung
der newgebornen Kindlein



Getruckt zu Franckfort am Mayn/ im Jar 1588.

Literal translation of text on facing page

A book for the midwife / in which you will learn all the secrets of woman's sex / how man is conceived in the mother's womb / how he grows and is born / also how one can prevent all kinds of sickness to which a woman just delivered is prone with good medicine / Everything out of the experience of the world famous Jacob Rueffen / doctor of the city of Zurich / previously published.

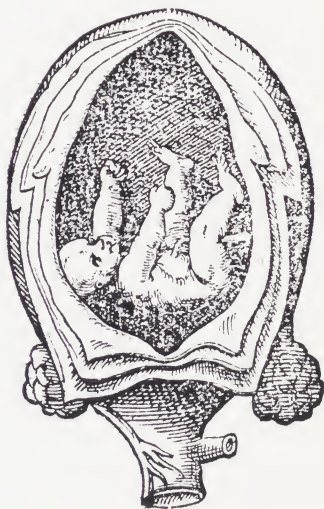
Now again published / illustrated with fine woodcuts. Together with a useful supplement / on how to cure and take care of a newborn infant.

Printed in Frankfurt-am-Main, in the year 1588.

Author's caption. Title page of Rueff's *Hebammen Buch*, 1588. The oval woodcut, surrounded by vignettes of faces, depicts a 16th-century birth chamber. The parturient, propped up on pillows in a four-poster bed, is being served a collation, as was the custom after childbirth. In the foreground, one woman bathes the newborn and another waits with open towel, while an older sibling rocks the cradle. The midwife, on the right, regales herself with a draught from her tankard. A dog with bone in mouth adds a note of domesticity to the scene.

give counsel in verse, on the hygiene of mother and newborn during pregnancy and the puerperium. Neither this verse nor an index, which the *Hebammen Buch* also contains, is to be found in its Latin antecedent, a copy of which this reviewer owns.

Given in memory of Dr. D. Jerome Sands (P&S, 1840), Dr. Norton Jerome Sands (P&S, 1868), and Dr. Benjamin Jerome Sands (P&S, 1893), this valued volume, a major item in the history of the obstetric textbook and of book illustration, will find a welcome and appropriate repository in the soon to be built Augustus C. Long Medical Library at Columbia's College of Physicians and Surgeons.



Cutaway view of the uterus with embryo.

Papyrus Preservation and Discovery at Columbia

LAWRENCE I. FEINBERG

THE Columbia papyrus inventory, one of the finest collections in the United States, has been enlarged in its usable size by nearly 50 percent as a result of an intensive preservation project which began on May 28, 1968, and ended on January 5, 1969.

The expansion is due not to new acquisitions, but to the rediscovery and cataloging of more than two hundred fifty papyri and vellum fragments of Egyptian origin, which, because of their unusual contents, were never included in the regular inventory; they had reposed in our vault for some 25 to 50 years. Nearly all the newly cataloged pieces are either Coptic (late Egyptian, in Greek characters, from the 5th to the 10th century) or Arabic, in contrast to the largely Greek documentary papyri and literary fragments which make up the rest of the collection.

The total inventory now consists of 754 numbers in series (553 previously) and about 50 Oxyrhynchus, Hibeh, and Fayum papyri given to us by the Egypt Exploration Society in London. These inventory numbers can be further broken down to more than 1,000 individual pieces. It has never been considered practical to give each fragment a separate number, because purchases occasionally consisted of packets of 10, 20, or more pieces which were often considered to be insignificant from a scholarly point of view. These packets, however, frequently yield portions of ancient Greek poetry and prose—which are always valuable—making the purchase of many, for the sake of one or two, worthwhile. Therefore the inventory numbers tend to reflect the number of significant pieces one may find in a collection.

Our collection is particularly rich in Greek documentary material, and among them are three large groups of papyri, called "archives," which deliver intimate views of the private and economic affairs of people and towns during successive periods of history. These are the Zenon and Karanis papyri of the third century B.C. and fourth century A.D., respectively, and the tax rolls from Theadelphia of the second century A.D. These archives consist of some two hundred pieces, ranging from small scraps to huge rolls originally measuring twelve feet or more in length; all are incalculably important to the study of ancient history. Particular attention was paid to cleaning and repairing these papyri, all of which are now mounted under safety plate glass, allowing anyone safely to handle, observe, and study them. In fact, every papyrus in the collection deemed to be of any significance has now been similarly mounted and boxed to protect it from air, dust, and breakage.

The formerly cataloged papyri were discussed in articles in the May, 1959, issue of the *Columns*; hence I will concentrate here on the new finds of this last Summer and Fall.

First, our collection of theological fragments has been greatly augmented by the rediscovery of the Gottheil vellum fragments (22 pieces) first acquired in the early 1920's. The original inventory, arranged by Professor William L. Westermann, was made up only of those pieces which were purchased by a syndicate consisting principally of Columbia, the British Museum, and the University of Michigan from 1923 to 1932. The inventory has now been expanded to include every scrap of papyrus, vellum, parchment and sometimes even paper, in any language so long as the piece is known to have originated in Egypt. The Gottheil vellum fragments are nearly all Coptic. I have identified fragments of nearly a whole page of a manuscript of Matthew among them (ca. 9th century), and I believe there are other Biblical fragments which are as old as the sixth or seventh century. This group also included a 5th century Greek text of the Lord's Prayer (Col. Inv. 571)

which was clipped out of a once very beautiful uncial manuscript apparently to preserve it. Many small boxes filled with papyrus scraps also seem to have been purchased by Professor Richard James Horatio Gottheil. Among them I found seven small frag-



PAPYRUS PRESERVATION

In a special preservation project recently, loose fragments were repositioned and each papyrus was placed between sheets of safety glass. The edges were sealed to keep out dust, using a special quality tape.

ments which when pieced together revealed portions of a second century text of Homer's *Odyssey*, xviii, 10-41 (P. Col. Inv. 695).

The same box produced the only Latin fragments in our collection, portions of a legal text dating from the fifth century (Col.



GREEK MUSICIAN PLAYING THE DOUBLE FLUTES

An ink and grey wash drawing discovered during the summer project

Inv. 696). Latin fragments, even small ones, are among the rarest articles to be found in papyrus collections.

In 1946, Professor Arthur Jeffery, a renowned Arabic scholar, bought a large body of extremely fine Arabic papyri. These, combined with about one hundred others, which were purchased around 1930, give us a remarkable collection of letters and documents covering the Arabic rule in Egypt from about the eighth to the twelfth century. It is probable that none of these have been published and much is yet to be learned from them.

Papyri not only bring us documentary material such as account lists, contracts, receipts, deeds, and letters, but often literature and, on rare occasions, works of art. Ancient artists often used the backs of discarded documents and books for sketch pads, and within our inventory there is a drawing (P. Col. Inv. 461) which after some cleaning and repair turned out to be a painting in black ink and grey wash of a musician playing the double pipes. To the upper right is the hind portion of a dog and on the other side is a second century document (which dates it) and a grotesque face.

The reader has already seen that there are many sides to a papyrus collection—and that not everything in it is papyrus. What a papyrus collection really is, is the literary scrap heap of antiquity, like some attic in a gigantic old house that has stood for a millennium. It is filled with almost everything and often contains the unexpected. P. Col. 685 is a box of mummy casing fragments. The casings, called cartonnage, were made by slapping together pieces of wet papyrus (generally old documents and books) with some glue, much the same way as we make papier-mâché. The outer layer was covered with a hard substance like plaster, smoothed, and brightly painted. The museums of the world are filled with these Ptolemaic mummy cases, dating largely from the third to the first century B.C.

If the pieces are carefully moistened with water and alcohol, the layers of papyrus can be stripped off. Our cartonnage seems to contain only small fragments of Demotic Egyptian and Greek

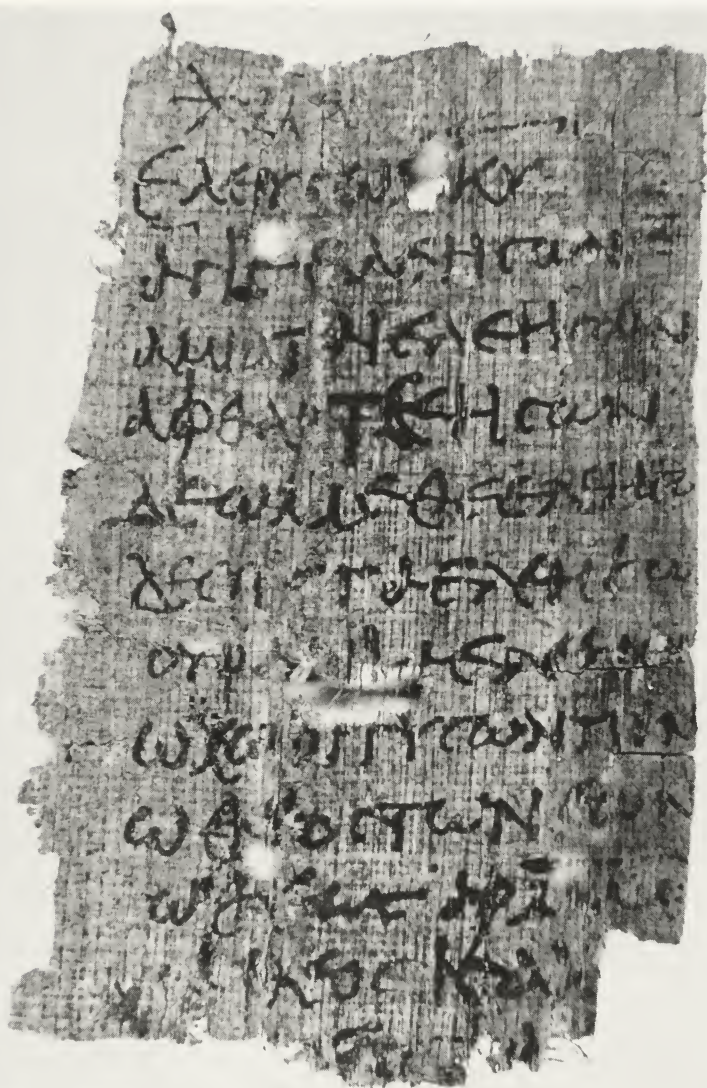
documents, but elsewhere scholars have found new fragments of the poetess Sappho, who, in spite of her renown, would be all but lost to history were it not for the discipline of papyrology.

Papyri cross every line of human endeavor, right down to the grocery list. P. Col. Inv. 689a is entitled CKEYH, which in Greek literally means 'supplies,' and below it is a list of spices. Many papyri which were not official documents are only semi-literate, and are spelled so poorly that they reveal the actual pronunciation of the words. An example of this is P. Col. Inv. 97, which is a unique fourth century Christian prayer. On the opposite side is a portion of Psalm 150. Both are miserably spelled, but they indicate that the Greek language of that period was pronounced very much like modern Greek.

Homer fragments are notorious for errors introduced by common speech. Our Inv. 517b is just such a text of Iliad ii, 434-452, which is an example of a mass produced edition, popular during the Roman period. The few lines it contains (none of which are complete) contain three errors, one of which derives from the Alexandrian Greek dialect, similar to the language of the Greek New Testament.

Ancient letters are particularly interesting since they reveal aspects of ordinary life. Our collection contains many, but only a few have so far been published. It was customary for letters to be delivered by friends or acquaintances who happened to be travelling in the right direction. Very often a gift was sent with the letter and frequently a line occurs such as "Did you receive my letter and the chest of grapes I sent you through Nicophorus the camel-driver?" Letters written during the first few centuries A.D. almost invariably make inquiries about the health of the addressee and his family, in a way similar to modern Moslem greetings. As is universally the case, money is often the subject.

It is expected that the recently completed preservation work on the Columbia inventory will greatly facilitate scholarly research in the future. The old green glass, which covered some



4TH CENTURY CHRISTIAN PRAYER

This unique papyrus was written in semi-illiterate Greek

pieces and was growing opaque, has been replaced by modern, clear, shatter-proof safety plate. This will allow for greatly improved photographs. All papyri have been carefully unrolled and pieced together when broken. All dirt, ancient and modern, has



LAWRENCE I. FEINBERG

The author of this article holds one of the largest papyri
which was in the project

been removed and the occasional mold, which develops from excessively damp and warm conditions, killed. In the future it is hoped that the papyri and manuscripts in Columbia's possession will be placed in a fully air-conditioned, dust free environment, that will guarantee their preservation for many centuries to come.

Our Growing Collections

KENNETH A. LOHF

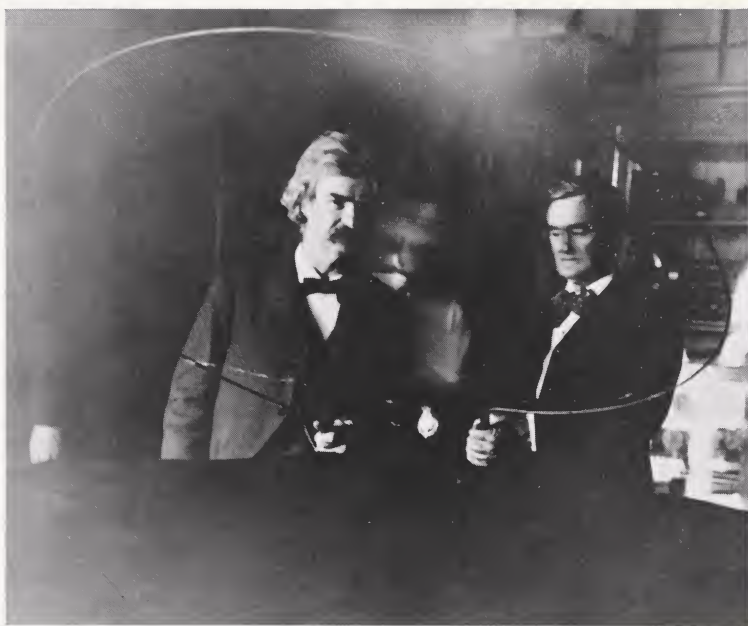
Gifts

Arbuckle gift. From Mrs. Anne Holden Arbuckle, daughter of the late Mrs. Frank J. Holden, we have received a most generous and significant gift of papers and other materials of her grandfather, Robert Underwood Johnson, comprising the following groups: more than 250 engravings by Timothy Cole and seventeen letters from the artist to Johnson; thirty-five volumes from Johnson's library, including many signed and inscribed copies of his own collections of poems; five letters and seven notes from Nikola Tesla, as well as photographs, clippings, and a manuscript in pencil inscribed "Diagram of Tesla's Wireless System drawn by himself for R. U. J., Aug. 14, 1907;" a collection of correspondence between Johnson and his wife and other members of the family, numbering more than five hundred letters; and letters to Johnson from Rudyard Kipling, James Whitcomb Riley, Witter Bynner, John Muir, Daniel Chester French, Mary Mapes Dodge, Helen Hunt Jackson, and Emma Lazarus.

Barzun gift. To the collection of his papers Professor Jacques Barzun (A.B., 1927; Ph.D., 1932) has added his notes, manuscripts, and correspondence collected in connection with his books *The American University* and *Science: The Glorious Entertainment*.

Brand gift. Mr. Millen Brand (A.B., 1929) has presented, for inclusion in the collection of his papers, his journal and correspondence for 1968, numbering well over five hundred items.

Brien gift. Mr. Donald G. Brien has presented a group of letters written to Edna Kenton by Joel E. Spingarn, Brander Matthews, Witter Bynner, Floyd Dell, Mary Johnston, and other writers.



MARK TWAIN, TESLA (CENTER, BLURRED), AND JOSEPH JEFFERSON
Nikola Tesla demonstrating an experiment in his laboratory
for the noted author and actor. (Arbuckle gift)

Cane gift. Mr. Melville Cane (A.B., 1900; LL.B., 1903) has presented a collection of over sixty volumes of first editions of works by and about the late Professor George E. Woodberry. Mr. Cane first met Professor Woodberry in his sophomore year at Columbia, and the warm and friendly association that developed throughout the years is amply documented by the numerous inscriptions in the volumes presented.

Cary Trust gift. Adding to its earlier gift of *The Book of Revelation* from the Gutenberg Bible (described in the February issue of the *Columns*), the Mary Flagler Cary Charitable Trust has recently presented a volume containing a distinguished group of fifteenth-century tracts, including Matthaecus de Cracovia, *Trac-*

tatus Rationis et Conscientiae, Mainz [1460], one of the few books issued by "the Printer of the *Catholicon*," who has frequently been identified as Johann Gutenberg by historians of typography. The *Catholicon* types are most important as they are among the earliest small text-types ever to have been made, and it is thought that they were manufactured by Gutenberg for an edition of the *Catholicon* of Johannes Balbus, which he published in 1460. The work by Matthaeus de Cracovia, on the benefits of frequent attendance at Mass, is cast in the form of a dialogue between Reason and Conscience.

The volume also contains the following five tracts: St. Thomas Aquinas, *De Periculis Contingentibus circa Sacramentis Eucharistiae*, Cologne, Arnold Ther Hoernen, ca. 1471-1475; Johannes Nider, *Manuale Confessorum*, Cologne, Ulrich Zel, ca. 1467-1472; St. Thomas Aquinas, *De Articulis Fidei et Ecclesiae Sacramentis*, Cologne, Zel, ca. 1470; St. Bonaventura, *Regimen Conscientiae*, Cologne, Zel, before September 18, 1477; and Johannes Gerson, *De Mendicitate Spirituali*, Cologne, Zel, not after 1472.

Throughout the volume the texts have been most effectively rubricated and decorated with green and red initials. The volume is bound in contemporary calf over beech wood boards.

Columbiana gift. Columbiana has recently received a bio-bibliography on Acting President, Andrew W. Cordier, prepared by Howard P. Linton under the direction of Dr. Luther H. Evans. This is the most recent in the series of such studies which includes works on Ralph Bunche, McGeorge Bundy, Paul Hoffman, Phillip C. Jessup, and Grayson Kirk, now President Emeritus, prepared for his fifteenth anniversary as President of Columbia University.

Dotton gift. Mr. Thomas L. A. Dotton, III, of the Columbia College Class of 1970, has presented letters written to him by Archibald MacLeish, Floyd Barbour, Ivan Sandrof, and L. Draper Hill, as well as a set of uncorrected galley proofs of James Baldwin's 1968 novel *Tell Me How Long the Train's Been Gone*.

Dragonette gift. The concert and radio singer Miss Jessica Dragonette has presented a collection of her photographs, clippings, and programs, as well as inscribed copies of her books, *Faith is a Song* and *Your Voice and You*. Portions of the typescript and autograph manuscripts of the latter book were also included in the gift.

Eberstadt gift. Mr. Lindley E. Eberstadt (A.B., 1932) has presented James Kent's copy of *Report Made to His Excellency the Lieutenant-Governor of the Province of New-Brunswick by the Commissioners Appointed to Inquire into the Judicial Institutions of the Province*, Fredericton, 1833. With the volume is a letter to Kent from one of the *Report's* co-authors, Robert Parker, in which he discusses the work.

Farley gift. Mr. Walter Farley, American juvenile writer and author of the best-selling Black Stallion series of novels, has established a collection of his papers. The initial gift has included the notes, outlines, drafts, typescripts, editorial correspondence, and reviews of Mr. Farley's twenty novels from *The Black Stallion*, published in 1941, through *The Great Dane Thor*, published in 1966.

Greet gift. Professor W. Cabell Greet (A.M., 1924; Ph.D., 1926) has presented a collection of letters which he has received from numerous authors, including John Mason Brown, John Cheever, John Dos Passos, Marianne Moore, Allen Tate, Frank Sullivan, Max Eastman, and H. L. Mencken. Of special interest is a notebook of letters concerning his dictionary, *World Words*, published in 1944 by the Columbia Broadcasting System as an aid in the understanding and pronunciation of new and foreign words. The notebook contains letters from Henry A. Wallace, George Marshall, Cordell Hull, J. Edgar Hoover, Nelson Rockefeller, and more than fifty other public officials.

Hellman gift. To the splendid group of D. H. Lawrence letters and manuscripts which Mrs. Clarisse B. Hellman presented last



WALTER FARLEY

The author of the successful Black Stallion series for juveniles.
(Farley gift)

year, she has now added a comprehensive collection of Lawrence first editions. Formed by her late husband, Dr. Alfred M. Hellman (A.B., 1902; M.D., 1905), it contains more than 250 first editions of books and pamphlets by and about Lawrence. From a collection noted for its bibliographical richness and distinction, it is, indeed, a challenge to single out individual items for separate mention. However, the following items are particularly notable: *David, A Play*, London, 1926, signed on the title-page; *Lady Chatterley's Lover*, Florence, 1928, signed, and in original boards; *A Letter from Cornwell*, Stanford, Yerba Buena Press, 1931, number 3 of an edition of 5 copies; *Movements in European History*, Oxford, 1925, inscribed, with the author's presentation slip; *New Poems*, London, 1918, original wrappers, inscribed; and *Pansies* [Florence, 1929] the rare trial issue without imprint, bound in red wrappers. Completing the collection are copies of translations of Lawrence's writings, books containing his introductions, periodicals with contributions by Lawrence, and biographical and critical works about the English author.

Hull gift. Professor Helen R. Hull has presented a collection of her literary papers, including drafts and typescripts of short stories and novels, correspondence files, clippings and photographs, and books from her library.

Hurd gift. Mr. Charles P. Hurd (A.B., 1941) has presented a copy of Thomas Campbell's *Gertrude of Wyoming: A Pennsylvanian Tale, and Other Poems*, London, 1809, containing a letter from the poet written to Robert Hannay on September 8, 1832.

Knickerbocker gift. Dr. Williams S. Knickerbocker (A.B., 1917; A.M., 1918; Ph.D., 1925) has presented letters written to him by Allen Tate and Laura Krey.

Lamont gift. Continuing to develop and strengthen the John Masefield Collection, Dr. Corliss Lamont (Ph.D., 1932) has added a significant and distinguished group of letters and manuscripts. Par-

ticularly noteworthy are the autograph manuscript, drafts and rejections, and galley proofs of "The River," a long narrative poem published in 1913 in the *English Review*. Special mention must be made of a charming manuscript of an unpublished short story, "The Treasure Hunters," hand sewn in paper wrappers, and containing many pen, pencil, and watercolor drawings done by the Masfield children. Also included are the manuscripts of the poet's preface to *William Shakespeare: Quartocentenary Edition*, notes on the production of the play *Kings*, and the poems, "The Isle of Voices," "The Rose of the World," "Son of Adam," "Blow ye Winds, Hi Yo," and "Not for the Anguish." The gift contains a proof copy and an autographed published copy of *Words Spoken at the Unveiling of the Memorial to the Poets John Keats and Percy Shelley*, a pamphlet privately published by John and Constance Mansfield in 1954. The correspondence presented includes letters from Laurence Binyon, Gordon Bottomley, John Gaws-worth, Wilfrid Gibson, John Gielgud, Christopher Hassall, Ada Levenson, Charles Morgan, Sir Alfred J. Munnings, Gilbert Murray, Victoria Sackville-West, and Sir Osbert Sitwell.

Loos gift. Mr. Melvin Loos, Assistant Director, Columbia University Press, has added to our Timothy Cole Collection a file of twenty-five letters written to him by the wood engraver from 1926 to 1929. The letters relate to the printing of various of Cole's engravings of paintings and portraits. Included in the gift are six signed engravings and Cole's manuscript of a short story based on Ovid's legend of Philemon and Baucis.

Mayer gift. The novelist, music critic, and non-fiction writer, Mr. Martin Prager Mayer, has established a collection of his papers. The initial gift covers Mr. Mayer's literary activities over the past dozen years, and the material documents his versatile interests in music and recordings, the financial world, the advertising business, the legal profession, and public education. The extensive file includes his notes, interviews, drafts, outlines, manuscripts, type-



JOHN MASEFIELD'S "THE TREASURE HUNTERS"

One of the illustrations by Masefield's children for his unpublished short story in booklet form. The original drawings are in color. (Lamont gift)

scripts, proofs, correspondence, reviews, and clippings for *The Schools*; *The Lawyers*; *Madison Avenue, U.S.A.*; *Emory Buckner*; *Diploma*; and *Where, When, and Why: Social Studies in American Schools*. There are also several hundred essays published in *Esquire*, *Horizon*, *Saturday Evening Post*, and other magazines.

Morris gift. To the collection of his papers, Professor Richard B. Morris (A.M., 1925; Ph.D., 1930) has now added his correspondence files pertaining to the New American Nation Series, which he and Dr. Henry Steele Commager have edited since 1946. The files, numbering more than seven hundred items, contain letters from some of the most distinguished contemporary historians, including Herbert Agar, Ray B. Billington, Julian Boyd, J. Bartlett Brebner, D. W. Brogan, Bruce Catton, Merle Curti, Bernard De Voto, Foster Rhea Dulles, Eric F. Goldman, Richard Hofstadter, John A. Krout, Leonard W. Labaree, William E. Leuchtenburg, Dumas Malone, Perry Miller, Samuel Eliot Morison, Francis S. Philbrick, James G. Randall, Arthur M. Schlesinger, Jr., Frank Vandiver, and Louis B. Wright.

Parsons gift. Professor Coleman O. Parsons (A.B., 1928) continues to add to our collections scarce editions of literary works which fill in gaps in our holdings. He has recently presented the following: Paul Henri Mallet, *Northern Antiquities*, translated by Thomas Percy, London, 1770, two volumes; Henry Mackenzie, *The Lounger*, London, 1788, fourth edition, three volumes; and Sir Thomas Dick Lauder, *An Account of the Great Floods of August 1829, in the Province of Moray, and Adjoining Districts*, Edinburgh, 1830, containing etchings of sixty-four drawings by the author.

Racz gift. The artist and engraver Andre Racz, Professor of Painting at Columbia, has established a collection of his papers and published work. His initial gifts have included eleven volumes and portfolios of engravings and etchings: *The Flowering Rock*, 1943;



"JONAH", BY ANDRE RACZ
An etching. (Racz gift)

The Battle of the Starfish, 1944; *Reign of Claws*, 1945; *XII Prophets of Aleijadinho*, 1947; *Via Crucis*, 1948; *Mother and Child*, 1949; *Canciones Negras*, 1953; *Voz de Luna Sombra Carnívora*, 1951; *Sal de Dunas*, 1953; *Salmos y Piedras*, 1955; and Gabriela Mistral, *Poemas de las Madres*, 1950.

Saffron gift. To the Hunt-Berol Collection of American Music Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has presented a copy of Benoni Adams, *The Aurora*, New London, printed by Samuel Green, 1811, containing rules of vocal music and a series of tunes to illustrate the rules.

Salisbury gift. Mrs. Leah Salisbury has added another installment to the collection of her papers. The recent gift includes first editions and presentation copies, scripts of plays, press clippings and scrapbooks, and photographs and directories of actors and actresses.

Scherman gift. Mr. Harry Scherman has added a group of letters and manuscripts to the collection of his papers, including the corrected typescript of his *The Promises That Men Live By* and an important series of ninety telegrams from William Allen White.

Schillinger gift. Mrs. Joseph Schillinger has established a collection of the papers and memorabilia of her late husband, the noted artist, author, and scientist, who invented a mathematical system of composing music, and who was a lecturer at Teachers College. The gift includes a group of rare Russian concert posters, programs, music compositions, published writings about Mr. Schillinger, and a notebook containing the outlines of courses and lectures given in Russia and in New York.

Taylor gift. Mrs. Davidson Taylor has presented a second installment of the manuscripts of Sophie Kerr, including 117 typescripts of plays, essays, and short stories.

Tindall gift. Professor William York Tindall (A.B., 1925; A.M., 1926) has added to the collection of his papers the notes, drafts, typescripts, and galley and page proofs of his recently-published *A Reader's Guide to Finnegans Wake*. Professor Tindall has also presented the printer's typescript of his *James Joyce*, published in 1950. A group of notable first editions and association books were part of the gift, including: Alexander Ross, *Pansebeia*, London, 1655; Alexander Ross, *Leviathan Drawn Out With a Hook*, London, 1653; Paul Bunyan, *The Pilgrim's Progress*, London, 1838, Lewis Carroll's copy, inscribed "Charles Lutwidge Dodgson from his most aff^{te} Aunt & Godmother Lucy Lutwidge, Jan^{ry} 27, 1839," when the author was only seven years old; Charles Kingsley, *The Saint's Tragedy*, London, 1851; and works by Norman Douglas, Christopher Isherwood, D. H. Lawrence, Liam O'Flaherty, and Gertrude Stein.

Upjohn gift. Mr. Everard M. Upjohn, Professor of Art History at Columbia, has presented to the Avery Library a collection of the Upjohn Family Papers, including the daybooks for 1846-47 and 1852 by the architect Richard Upjohn, as well as his account book for 1846-53, a presentation copy of his *Rural Architecture*, 1852, and miscellaneous drawings and manuscripts.

West Virginia Pulp and Paper Company gift. Through the courtesy of Mr. Jean A. Bradnick, the Company has sent a copy of the edition of Stephen Crane's *The Red Badge of Courage*, which they published privately in 1968.

Wright gift. Mr. John Lloyd Wright has presented to the Avery Library a set of plans done by Frank Lloyd Wright, the donor's father, for a house designed for W. H. Freeman in 1901. There are ten original drawings with specification notes in the architect's hand. Also acquired was the son's collection of his father's correspondence, manuscripts, drawings, and memorabilia, now designated The John Lloyd Wright Collection.

Young gift. To the collection of her papers, Mrs. Agatha Young has added the typewritten manuscript, the edited manuscript, and the galley proofs of her novel *I Swear by Apollo*.



BOOKPLATE. (ARBUCKLE GIFT)

Recent Notable Purchases

Manuscripts. The Solton and Julia Engel Collection includes a fine group of inscribed and association copies of works by Edna St. Vincent Millay, and we have now added two letters and one manuscript by Miss Millay. Both letters are early ones: the one dated 1918 is written to Miss Anna Scull discussing plans for a boating weekend; and that dated 1921 is written to Frank Crowninshield mentioning her Nancy Boyd publications, the publication of her poetry in magazines, and the reviews of *Second April*. The manuscript acquired is a two-page draft in pencil, dated February 8, 1950, of an unpublished poem beginning "In that pure atmosphere the stars did not pale," which is related to the poem "The sea at sunset can reflect," published in *Mine the Harvest*. Also added to the Engel Collection is the typewritten manuscript of Edith

Wharton's short story, "Joy in the House," containing over fifty of the author's corrections and emendations. Accompanying the typescript are the galley and page proofs of the story's first publication in 1933 in *Nash's Pall Mall Magazine*.

To our Sarah Orne Jewett Collection we have added a group of twenty-five letters written by the Maine novelist and short story writer to her close friend, Louise Droesel. Purchased by means of the Friends' Book Fund, the correspondence details Miss Jewett's literary and social activities for the period, 1891-1908. She mentions her letters from Julia Ward Howe, Annie Fields, Matthew Arnold, and the Longfellow, and she discusses the books she is reading, the stories she is writing, her dogs and cats, and her day-to-day life in South Berwick and on her travels to England, Italy, and elsewhere on the Continent.

By means of general library funds and the Henry Rogers Benjamin Fund, we have acquired an important collection of thirty letters written by Henry James to Rancee Margaret of Sarawak between 1894 and 1915. They are characteristically affectionate, and it is obvious that James looked upon Rancee Margaret as a close friend. The first letter refers to the tragic death by suicide of Miss Fenimore Worlson, an American novelist, "A close and valued friend of mine, a friend of many years with whom I was extremely intimate and to whom I was greatly attached." The following letters discuss and mention the South African war, Sir Edward Burne-Jones's correspondence and drawings, George Meredith, his brother William, John Singer Sargent's portrait of himself, the beginning of the first World War, and numerous personal anecdotes and details. The more than one hundred pages of this correspondence greatly strengthens our Henry James holdings, which include the novelist's correspondence with Stephen and Cora Crane, Brander Matthews, Moncure D. Conway, and Emma Lazarus.

Individual printed items. For the Lodge Collection we have acquired a copy of the 1493 printing of Sallust's *Opera* done in Ven-

ice by Tacuinus de Tridino. One of four copies in America, the work reproduces the text edited by Pomponius Laetus and the commentary of the noted Renaissance humanist Laurentius Vallus.

A work important in the history of geometry, Bonaventura Cavalieri, *Exercitationes Geometricae Sex*, Bologna, 1647, has been added to the Smith Collection. It contains the earliest demonstra-



PRINTER'S MARK
OF TACUINUS DE TRIDINO

From Sallust's *Opera*, 1493

tion of the theorems of the Greek geometer, Pappus of Alexandria, who flourished at the end of the third century A.D., and who is best known for his commentaries on Ptolemy, Diodorus, and Euclid. Also acquired was a copy of Euclid, *Elementorum Libri Priores Sex*, Glasgow, 1756, published by Robert and Andrew Foulis, Scotland's best known printers of the eighteenth century.

Two fine examples of recent hand-printing have been purchased by means of the Ulmann Fund. The first is the Circle Press edition of

The Song of Solomon, a "livre d'artiste," printed by Ronald King and containing more than thirty of his abstract designs. The second item is the Allen Press publication of Miguel de Cervantes, *The Dialogue of the Dogs*, a novella taken from the Spanish author's *Exemplary Novels*. The marginal decorations in several colors and the sixteenth century flamboyant initials, engraved by Malette Dean, give the work an appealing Spanish flavor.

Activities of the Friends

Meetings

Bancroft Awards Dinner. As we go to press, plans are being completed for members of our association and guests to assemble on Thursday, April 24, in the Rotunda of Low Memorial Library for the dinner at which the Bancroft Prizes for 1969 will be publicly announced. Dr. Morris H. Saffron, Chairman of the Friends, will preside.

The winners of this year's awards, for works published in 1968, are *White Over Black: American Attitudes Toward the Negro, 1550-1812*, by Winthrop D. Jordan; *Woodrow Wilson and World Politics: America's Response to War and Revolution*, by N. Gordon Levin, Jr.; and *The Brains Trust*, by Rexford Guy Tugwell. Acting President Andrew W. Cordier will present to each of the winners a \$4,000 award from funds provided by the Bancroft Foundation.

The publisher of each of the prize-winning books will be presented with a certificate, presented by the Chairman of the Friends. The publishers in the order of the listing above are: University of North Carolina Press, Oxford University Press, Inc., and The Viking Press, Inc.

A highlight of the evening is the part of the program in which each of the three prize-winning authors makes a short response. Mrs. Francis Henry Lenygon and Mrs. Arthur C. Holden comprised the Bancroft Dinner Committee.

The Chairman of the Friends has commented about the great benefits which come to a private institution through such a far-sighted bequest as that of Frederic Bancroft, a gift which has made the Columbia Libraries pre-eminent in American history and related fields.

THE FRIENDS OF THE COLUMBIA LIBRARIES

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Checks should be made payable to Columbia University. All donations are deductible for income tax purposes.

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The sources of some of the illustrations in this issue are as follows: (1) *Article by Jan Juta*: The snapshot of Mr. Juta was supplied by him, as was the reproduction of his charcoal portrait of D. H. Lawrence (the original of the portrait is at the University of Texas). Both the photograph of D. H. Lawrence and his self-portrait drawing are from Stephen Potter's *D. H. Lawrence; a First Study* (New York, Jonathan Cape & Harrison Smith, 1930). The photograph of Maurice Magnus is from Harry T. Moore and Warren Roberts's *D. H. Lawrence and His World* (New York, The Viking Press, 1966). The picture of Anticoli Corrado has been reproduced from *Attraverso L'Italia*, vol. 11 Lazio (Milan, Touring Club Italiano, 1942). (2) *Article by Dr. Harold Speert*: The self-portrait by Jobst Amman is from C. Becker's *Jobst Amman; Zeichner und Formschneider, Kupferätzer und Stecher* (Leipzig, Rudolf Weigel, 1854).

